FMMY

DESTINN

WHO WILL GIVE

CONCERT

TO-MORROW

NOVELTIES BROUGHT OUT

BY MR. GATTI-CASAZZA.

The season of opera at the Metropolitan Opera House began on November 18 and continued twenty-two weeks. In that time thirty-four operas were performed. Of these four were novelties, to wit, "Lobetanz," "Le l'onne Curiose," "Versiegelt" a d "Mona." The most difficult production of the four was that of "Le Donne C riose," because the work presented more problems in stage management and musical accuracy th n the others. That the production was so admirable was one of the chief causes for rejoicing in the course o' a season not

relific in moments of his h exaltation.

No one of the novelties brought to the rotice of the public is likely to be accepted as a work of the highest importance. By far the test of them was "L. Donne turiose." an opera buffa of genuine charm and exquisitely skilful musical treatment. is unnecessary now to eview its salient cellences. These were quite suffiesson. It is enough to say now that an opera which combines so much buoyancy spirit, so much elan in execution, so much native character and such intimate acquaintance with the best traditions of the Italian lyric stage ought to retain its

lace in the repertory of the theatre.

The production of Prof. Parker's Mora" also was an achievement of which Mr. Gatti-Casazza and his associates may elibe proud. There were many formida-tie difficulties to be overcome in the reparation of the opera for the public they were overcome with patience

With the Artistic questions raised by se disclosure of this American opera we ed not concern ourselves just now. When the opera is restored to the giare of ne footlights next season it will furnish food for renewed discussion. Its distinguished composer, proving himself to be ke all other musical persons, is astonshed and damayed by the fact that his reation was not hatled by critical opin in as the revelation of a new and convincing gospel in art.

This species of astonishment is quite common. All makers and performers of music are subject to it. They have for centuries shown themselves incapable of thinking it possible that their deeds can he less than perfect. This is unfortunate. for it deprives them of the great joy of perceiving that the world, including the professional critics, has accorded them

very high praise indeed.

Prof. Parker should have been astonshed not to find that the commentators found his work not quite perfect but that they found it to be so excellent. It was little short of a triumph for an entirely nexperienced composer for the theatre to miss by so narrow a margin creating a very effective "drama per musican."

Only an opera of uncommon the praise in German, among which must be force could have received the praise in German, among which must be showed upon "Mona." It the one Bohemian work in the list, numbled was bestowed upon "Mona." It the one Bohemian work in the list, numbled was bestowed upon "Mona." It is one Bohemian work in the list, numbled the praise in German, among which must be shown in the list, numbled the praise in German, among which must be shown in the list, numbled the praise in German, among which must be shown in the list, numbled the praise in German, among which must be shown in the list, numbled the praise in German, among which must be shown in the list, numbled the praise in German, among which must be shown in the list, numbled the praise in German, among which must be shown in the list, numbled the praise in German, among which must be shown in the list, numbled the praise in German, among which must be shown in the list, numbled the praise in German and the list in the list, numbled the praise in German and the list in the Only an opera of uncommon inherent that famous musician has had far more four. The representation of comp experience in writing for the stage than Prof. Parker has. It was praised by most critics more than "Pelleas et Mélisande." "Salome" and "The Girl of the Golden West." And in spite of all this the distinguished composer publicly whimpers.

The indisputable fact remains that "Le

as the principal novelty of the Metropolitan season. A charming work and one that left a distinctly pleas ing taste in the mouth. There are many comedies quite as good as that of composer will follow the lead of Wolf-

organization. In that case, however, was summoned. time the pro-Mr. Dippel will without doubt offer us. The double bills numbered eleven, particulars: Jersey next winter Mr. Gatti-Casazza had the good fortune

o introduce to this public one singer of impressive personality in Mme. Matzenauer. Her addition to the company was one of real importance. Her impos-ing impersonations of Orfic, Waltraute and Kundry will long be cherished in the memories of operagoers. It is a pleasure to know that she will continue to be a member of the company in the next season. Other new singers are promised, and it is to be hoped that some of them will meet the ideas of this public as successfully as Mme. Matzenauer has met them.

The statistics of the season present the usual array of interesting figures The following table shows the date of the first performance of each opers and the number of representations it received

in the course of the	season:	
Opera.	Date.	T
Alda	Nov. 13	
nonigskinder.	" 15	
till of the Golden West	" 14	
in und Isolde.	" 17	
Loberatiz.	" 16	
Madama Butterffy	" 20	
(Aust		
Cotterdammerung		
A Alleria Rusticana		
'Agilacci		
Lonengrin	" "	
a trioconda		
PATRITAL	. 30	
Il Troublore	" 30	
A Hoheme	Dec. 2	
Hansel und Gretel		
Tours		
Armide		
Cirren		
Litera		
Negfried.		
le Donne Curiose		
I A I TALIALA		
tigole to		
erslegelt	" 20	
Ariane et Harbe Bleu	31	
les Rheingold.		
THE WAILURE		
Tannhauser	" 17	
Otello	* 21	
Partered Bride	. 25	
Melaterainger	Mar. 4	
Mona .	14	
Maron	30	
Mixed Bill.	April 9	
111		

and "Thais," March 12, once. the repertoire and company. No one is likely to deny that the visit injury.

Composer.			1	N	0	i.	0	f	•	7	×	1	1	u	١.				T	1	IT	ıe
Wagner								1	•							6.3			:			1
Puccint								4	1													-
Verdl									5													1
Humperdinck																						
Leoncavalle									1													
Gluck									2													
Ponchiell																						
Mascagni																						
Wolf Ferrart																						

Prof. Parker with "Mona" and four performances stands next. Then come Donizette, Gounod and Massenet with one opera and three performances each. The Verrari. A good opera buffa is always a tables show that there were 146 performances, or to be more explicit, evenings The one serious Italian opera made and matinées of opera. This total inknown to the Metropolitan stage was cludes all the special representations introduced by the Philadelphia-Chicago given outside the regular list. There of the new factors which have been oper company and is therefore not a subject were many extra performances in the ating in the world of music for consideration in a retrospect of the course of the season, some for benefits, regular season. "The Jewels of the but still more frankly for profit. Mr. the years which have elapsed since he Madonna" will doubtless be heard here Caruso figured largely in these latter, came to this country. He made his debut again, although it is said that the work though there were occasions in which the will probably not be taken up by the local aid of Mme. Tetrazzini and Mr. Renaud

further opportunities to hear it when he brings his welcome visitors across New leria Rusticana" and "Pagliacci," "Verlsiegelt" and "Pagliacci." "Hänsel und Gretel" and "Pagliacci," "Hänsel und Gretel" and "Cavalleria Rusticana," and "Versiegelt" and "Orfeo," There were opers and six times operas were associated with ballets. The operas thus honored white and graceful. His manner on the were "Lobetanz," "Tosca," "La Bohème." platform is self-contained and concen-"Orfeo," "Lucia" and "The Girl of the trated. He wastes no demonstrations Golden West "

> "Madame Butterfly." "Il Trovatore."
> "Hänsel und Gretel," "Cavalleria Rusticana," "Lobetanz," "Lohengrin." "La
> Bohème," "Tannhäuser," "Fa st." "Rigopictorial in its significance to the eye."
>
> Time is no respecter of waistlines and teen performances. In Philadelphia the

> increased by the visits of the Philadelphia- pientifully streaked with gray and the Chicago opera Company, which gave six hair too, bears testimony to the flight of performances as follows: "Carmen," Feb- years and the increasing burden of wisruary 13, once; "Cendrillon." February 20. Notre Dame," February 27, once; "The splendid artistic spirit blazes through it. Jewels of the Madonna," March 5, twice, Nikisch in plain English is older, better

Gatti Casazza not long before the close of the season, to the effect that there would days of prima donna conductors. in the offering of the attractive features of conditions of the musical atmosphere.

The orchestra was altogether too loudly acclaimed before its appearance here, and subjected to the indignity of a vast amount of "circus" advertising. But neither the bahan operas were in the lead. They London musicians nor the Berlin conductor Beethoven's violin concerto, but Mr. poured out their wrath. But the Philitra this state of the public mind is made

CONCERTS OF THE WEEK.

Carnegie Hall, 3 P. M. Barrere ensemble, Pelasco Theatre, 230 P. M. John McCormack, tenor, Carnegie Hall, 8:15 P. M. Monnay Harriet Cady, paino recital, Berkeley Theatre, 3 P. M. Emmy Destinn's concert, Waldorf-Astoria Hotel, 8 TUESDAY-Mr. and Mrs. David Manne's. concert, Rumford Hall, 3:30 P. M.

Wednesday-MacDowell Chorus, Car-negie Hall, 8:15 P. M. THURSDAY Concert for Home for Convalescents, Plaza Hotel, 11 A. M.

FRIDAY -Mr. and Mrs. David Mannes, Rumford Hall, 200 P. M.

Mr. Nikisch has outwardly changed in

as conductor of the Boston Symphony Orchestra on October 13, 1889. At that time the present writer recorded these "He is a man of short stature and slight

figure, with a waist effeminate in its taper-"Hänsel und ing lines. His head is rounded well and covered with wavy dark hair which lies in 'admired disorder.' His face is nale and adorned by a rich brown beard. His three performances of ballet without eyes are deep set, thoughtful and expressive. His hands are marvellously on his audience. His whole force is The operas given in Brooklyn were molded into a keen and fixed glance at

The total was seventeen operas and six- has taken a distinct downward and outcompany gave ten operas in nine per- of the attraction of mother earth for the body of man in the declining years of life. The season's activities in this city were The rich brown brown beard is now dom. The deep set eye still burns bravely "Secret of Suzanne" and "Juggler of in its socket and the indomitable fire of a balanced, wiser, more conservative. The Much instruction may be drawn from tendency toward sensationalism which these statistics, but still more from the marred his last seasons here has given statement officially given out by Mr. way to a few such pictorial tours de force as are inevitable in these unfortunated

be no deficit. This achievement must be And this brings us to a point. Interset down as historical. The disposition esting as it is to meet Mr. Nikisch again of a season of such magnitude without after nineteen years, it cannot be said that loss must be credited to great eleverness, this visit contributes to the sanitary On the contrary every incursion of a star

of Arthur Nikisch and the London SymAt the opera house, for example, audiphony Orchestra has been one of the most

At the opera house, for example, audiprogrammes,

But the opera house is a seemble almost wholly to worship ducted one of the most sensational pieces.

But the opera house, for example, audiprogrammes,

But the opera house, for example, audiprogrammes, for example, audiinteresting incidents of the musical season. star singers. The operas themselves are of music in existence. Mr. Safonoff could must look at the same conductor at each secondary considerations. The chief not do it. It was not because he did not concert, and hence they call for the same question about an opera in this era is, make sensations that the critics found sensation every time. It is not in the Mr. Nikisch, who is a serious artist, was "Does it contain a good part for Caruso? fault with him. They berated him be- power of man to meet such a demand. In the concert hall virtoso performers cause he tried to. He tried to do it with Yet every time we have such an "event" as

hear, not the B flat concerto of Brahms, forty times in one season.

but Mr. Bauer's interpretation. The one thing which we might hope to enjoy without the continual obtrusive- supremacy in Berlin as conductor of the ness of the personal element is orchestral Philharmonic Orchestra, but the number music, but in recent years even this has of concerts in a season is ten. What Botton, "Pagliacoi," "Siegfried," "Tosca."

Time is no respecter of waistlines and "Bartered Bride," "Otello," "Königs-kinder," "Alda" and "Die Walküre."

Time is no respecter of waistlines and been denied us. Ever since the Philamonic Society introduced here the harmonic Society introduced here the horizontal permission of concerts in a season is ten. What been denied us. Ever since the Philamonic Society introduced here the harmonic Society introduced here the permissions system of guest conductors. pernicious system of guest conductors, forty concerts instead of ten, as it now we have been victims of prima donnas of does? Can any one doubt that the intense ward curve, the infallible manifestation the baton. We no longer go to hear either public interest in its performances would orchestras or orchestral music, but the diminish?

virtuoso interpretations of conductors. And we expect virtueso interpretations. of all we have too many orchestral con-A plain, honest straightforward direction certs, and second we are all absorbed in no longer satisfies us. We directly en- the sensational interpretations of star courage the exhibition of idiosyncrasies. conductors, who cannot possibly continue the publication of wayward misconstructo stimulate our jaded appetites. The tions, the distortion of rhythms and the true conditions which should surround transformation of tempi. And in the final orchestral performance demand first of outcome we shall discover that there is all the abolition of conductor worship nothing more for us to obtain.

an audience goes wild over his reading of orchestral concert becomes a fixture in the third movement of the "Pathetique." the musical life of a community and the Immediately we begin to hear heated conductor takes his rightful place.
inquiries. "Why did not the Philharmonic." The opera house is the natural home of get Mr. Nikisch? He would have rejuven- sensationalism in these days. Caruso ated that honorable institution.

GEORGE

BARRERE.

BARRERE

ENSEMBLE.

BELASCO THEATRE,

THIS AFTERNOON.

LEADER OF

ique" as Mr. Nikisch. Mr. Safonoff was a month's absence they get their long engaged for the Philharmonic. And then awaited and dearly loved sensation. They in the orchastral field does a distinct every one sat up and demanded of him are happy and can wait patiently till they that he sould create just as big a sensation again see the word "Caruso" on their engage the public attention. It is not Schubert and Mozari, and the critics the visit of Nikisch and the London orcheshad eighty-one performances. Operas are to blame for the singular proceedings Zimbalist's reading of it that we go to harmonic subscribers were apparenty stronger.

would be called upon to stir things up

ANDRE CAPLET

WITH BARRERE

He has successfully maintained his

. The situation is most deplorable. First and the centralization of public thought Mr. Nikisch comes, for example, and upon the music. When this is the case the

does not sing at every performance. But let us go back. Mr. Safonoff made When, for instance, he comes around to just as huge a success with the "Patheti- the Wednesday evening subscribers after But the orchestra concert subscribers

disappointed because they did not receive

at every concert, no matter whether the music was Schubert's or not, the same kind of excitement they obtained when the "Pathetique" was given.
There need be no disposition to put

discouragement in the way of the present conductor of the Philharmonic, but candor compels the admission that he has already suffered from precisely the same trouble. He could not repeat at each of the succeed-

ing thirty-nine concerts of the season the excitement which he raised by his con-

ducting of Liszt's "Tasso" at the first. He tried to. He did his best. And then he vas scolded for taking liberties with the

If Mr. Nikisch could be engaged to con-

duct a local orchestra he would find him-

self in exactly the same position before

the end of his first season. At every con-

cert he would be expected to provide

some astonishment, some delightful shock,

some delicious sensation. And if he had been chosen for the Philharmonic, he

classics, of course.

THE MacDOWELL CHORUS.

Programme of the Last Concert on Wednesday Evening Next.

The next concert of the MacDowell Chorus, on the evening of April 17, will show better than any of its previous concerts the scope aimed for by this organization. The vivid and dramatic ballad by Hugo Wolf, "The Fire Rider," which has been popular with the auditional form in which the composer himself recast it. It had been the purpose of the late Gustav Mahler to produce this work in New York, for it is admittedly one of the most stirring examples of its kind, most fantastic and uncanny in its contrasting effect.

While this number will be given in its original strikingly descriptive German, the woman's chorus will follow with a group of part songs in French, including a sea piece depicting a sunrise on the gray coast of Brittany, words and the second for the last of the gray coast of Brittany, words and the gray coast of Brittany, words and the work Symphony Orchestra.

NOTES OF MUSIC EVENTS.

BERNICE

PASQUALI.

NEDDA

PAGLIACCI

NOTES OF MUSIC EVENTS.

Mary Garden has been engaged as so-Mary Garden has been engaged as so-loist at the last concert of the season by the New York Mozart Society, which will be given in the ballroom of the Astor Hotel Wednesday evening, April 17. She will sing an aria from "Herodiade" and an aria from "La Boheme," with orchestra, as well as a group of songs.

Josef Stransky, conductor of the New York Philharmonic Society, sails for Europe Tuesday on the Kronprinz Wilhelm, to be absent until October. He has accepted several engagements for the early summer and autumn as guest conductor. In June he will conduct the London Sym-In June he will conduct the London sympheny Orchestra in a special concert in London, and later will officiate in Berlin and Dresden in symphony concerts of the Berlin Bluthner Orchestra. Mr. Stransky also has been invited to conduct at the Wagner festivals to be given in Prague and Gratz.

Miss Henrietta Wakefield, one of the younger mezzo soprano singers of the Metropolitan Opera House, has been en-gaged by Walter Damrosch for the gaged by Walter Damrosch for the part of Juantia, a young Spanish girl, in "The Dove of Peace," which will have its first production in New York next No-

Leon Rains, basso, who will visit his native United States of America next year, has been the recipient of most unusual honors by the music loving king of Saxhonors by the music loving king of Saxony. Last year on leaving the Dresdenopera ensemble, of which for nine years
this American had been the leading drawing card, he was appointed royal professer of musical arts—and now he has been
informed that he will be accorded a private reception prior to his departure for
London, where he will give two or three
recitals during the season about to commence. Mr. Rains will also be heard in
a number of the cities in Great Britain
before sailing for America, but he has
declined a large number of private, so-



music by Vincent d'Indy. The song of called drawing room engagements offered by a London manager. Mr. Rains will go on the familiar round and skilfully aron the familiar round and skilfully arranged for a capella singing by the aged Mr. Paladilhe, for the occasion of a Franco-English choral celebration at the Trocadero in Paris 1909. The third French number a rondo populaire by Perilhou, was the most applauded gem of Mr. Schindler's madrigal concert in the Walderf-Astoria two years ago, when eight soloists, headed by Miss Alma Gluck, sang it to a delighted audience.

it to a delighted audience.

There are four numbers by MacDowell, three of which are the male choruses originally written for the Mendelssohn Glee Club to be sung by them; while the eight part barcarolle, the only number the Downling week for mind week. eight part barcarolle, Mr. MacDowell wrote for mixed voices, will be sung by the MacDowell Chorus. The complete programme is as follows:

Five Old English Madrigals:

Fire, Fire, My Heart... Thomas Morely (1565)
Full Chorus, a Capella.

Choruses by Edward A, MacDowell:

The Crusaders. Cradle Song. War Song. Mendelssohn Glee Club.

Barcarolle ... E. A. MacDow Full Cherus, two planes accompanying. E. A. Mac Dowell Der Feuerreiter, Choral Ballad Full Chorus. Three Freuch Choruses: Vincent d'indy Friday night.

Sur la Mer Vincent Suprano splo, Mrs. Eleanor Cochran. Charpentler Chant du Muletier C Albert Quesnel. La Chanson de Frere Jacques Paladilhe

On a theme of a French folk song.) Woman's Chorus. pithalame Bridat Chorus From the opera "Gwendoline" Quesnel Mr. Dalamothe Christin.

BARRERE ENSEMBLE.

Extra Concert to Take Place To-day at Belasco Theatre.

An extra concert is to be given by the Barrere Ensemble at the Belasco Theatre this afternoon at 4:30 in response to the many requests Mr. Barrers has received from music lovers whose business prevented their attending the regular subscription matinées. The Ensemble has been most fortunate in securing the services of M. André Caplet for its assisting artist, who upon this occasion makes his first public appearance before a

makes his first public appearance before a New York audience.

That his is a name to conjure with is fast becoming a recognized fact. Andr Caplet came to this country last year, but little known and not loudly heralded, to take charge of the French productions of the Boston Opera Company. His splendid efficiency, coupled with the refinement and Snesse of his conducting, broved a reveletion and won him an instant food hold and a greater scope, resulting in the brilliant season of French opera which

to South America for thirty recitals before he sails for New York in December, 1912.

The King of Saxony recently encouraged in a most unusual way an American, young Louis Persinger, the Berlin violing ist of American birth and education, who was accorded the extraordinary privilege of playing a brilliant programme before the assembled Saxon court and many musical notabilities of Dresden and Leipsic.

Marie Rappold's concert tour will 'not close until July 20, when she appears as the principal soloist of the St. Paul Saengerfest before an assemblage of some 20,000 song loving Germans from all parts of the great Northwest. She will open Down the Hill Corina Trips

Thomas Bateson (1900)

To Take the Air a Bonny Lass Was

Waiking

To Hard Trips

Thomas Bateson (1900)

The premier soloist in the famous premier soloist in the famous with the famous premier soloist in the famous for the first premier soloist in the famous for th her fall season as early as October, when she, for the third time, takes part as the

Bernice de Pasquali performed a remarkable feat last week. On Monday she attended a rehearsal of "Pagliacci" at the Metropolitan, on Tuesday she sang a full programme at the home of the Washing' diplomatic hostesses, on Washing diplomatic hostesses, on Wednesday she fulfilled a long standing Hugo Wolff engagement at Akron, Ohio, and left there the same night to be back in this city in time to sing Nedda to Caruso's Canio on

Georg Henschel again had numerous Georg Henschel again had numerous audiences in Holland and Faris. This is the second time during this present season that he has toured Holland, winding up by jumping over te Paris, to sing in that city to an overcrowded and actually sold house, the free list, except to the press, being really suspended. And more marvellous to relate, the Paris press on his last visit devoted space to actual criticism of his work, a most unusual occurrence in the case of a singer of "mere songs."

Prof. Max Pauer, the Stuttgart planist and conductor, for many years director of the so highly important Stuttgart Conservatory of Music, will set sail for the United States on Christmas day and make his first appearance with the New York Philharmonic Orchestra at their midsenson concert on January 16 and 17, 1913.

George Harris, Jr., is now on a North-western tour which will keep him busy until May 11. It is the young tenor's second tour of the great Northwest. He has been reengaged in many cities like Winnipeg, Calkary, Regina. For the first time he has been booked in Havre, N. D.; Great Falls, Mont.; Butte, Relena and Anaconds. Anaconda.